American Riviera Bank is your community bank; owned by our employees, customers and local shareholders—people just like you.

We know our customers and they know us. It’s a different kind of relationship. It’s **better**.

Come visit a branch, you’ll feel the difference when you walk in the door.

---

**DANISH NATIONAL SYMPHONY ORCHESTRA**

**FABIO LUISI** Conductor

**DEBORAH VOIGT** Soprano

**TUESDAY, MARCH 28, 2017, 8PM**

The Granada Theatre (Santa Barbara Center for the Performing Arts)

**COMMUNITY ARTS MUSIC ASSOCIATION OF SANTA BARBARA, INC**
When doctors diagnosed Corby with a brain tumor they believed was difficult to treat, they recommended an intraoperative magnetic resonance imaging procedure (iMRI). The Santa Barbara Neuroscience Institute at Cottage is one of just a handful of hospitals in the nation who offer this specialized medicine. Our advanced imaging system provides neurosurgeons with the clearest images during brain surgery, helping them remove the most difficult to treat tumors. iMRI technology provides some patients with a different path and helps reduce the likelihood of an additional procedure.

For 125 years, we’ve been advancing medicine. Learn more at cottagehealth.org/imri
Robert K. Montgomery, president
Deborah Bertling, first vice-president
Craig A. Parton, second vice-president
William Meeker, treasurer
Joan R. Crossland, secretary

Bitsy Becton Bacon
Edward Birch
Jan Bowlus
Daniel P. Burnham
Stephan Cloud
Nancy Bell Coe
Bridget B. Colleary
Robert J. Emmons
Jill Felber
Joanne C. Holderman
Judith L. Hopkinson
James H. Hurley, Jr.
Elizabeth Karnsberg
Lynn P. Kirst
Raye Haskell Melville
Stephen J.M. (Mike) Morris

Please send programming queries to: info@camasb.org, attn: CAMA Program Committee

Directors Emeriti
Russell S. Bock *
Dr. Robert M. Failing
Mrs. Maurice E. Faulkner *
Leni F. Bland *
Arthur R. Gaudy
Dr. Melville H. Haskell, Jr. *
Mrs. Richard Hellmann *
Dr. Dolores M. Hsu
Herbert J. Kendall
Mrs. Frank R. Miller, Jr. *
Sara Miller McCune
Mary Lloyd Mills
Mrs. Ernest J. Panosian *
Kenneth W. Riley *
Mrs. John G. Severson *
Nancy L. Wood

Philharmonia Orchestra
THURSDAY, OCTOBER 6, 2016, 8PM
SPONSORS:
Dan & Meg Burnham
Judith L. Hopkinson
Sara Miller McCune
The Towbes Fund for the Performing Arts, a field of interest fund of the Santa Barbara Foundation

CO-SPONSOR:
Jan & Alison Bowlus

Warsaw Philharmonic
MONDAY, NOVEMBER 7, 2016, 8PM
SPONSOR:
Ellen & Peter Johnson
CO-SPONSORS:
Bob & Val Montgomery
Michele & Andre Saltoun
George & Judy Writer

Bruckner Orchestra Linz
TUESDAY, FEBRUARY 7, 2017, 8PM
PRINCIPAL SPONSOR:
Herbert & Elaine Kendall
SPONSORS:
Bitsy & Denny Bacon and The Becton Family Foundation
The Andrew H. Burnett Foundation

CO-SPONSORS:
Louise & Michael Caccese
Jocelyne & William Meeker
Judith F. Smith
Stephen Cloud
Anonymous in Honor of Robert McDuffie

Los Angeles Philharmonic
SUNDAY, MAY 7, 2017, 4PM
PRINCIPAL SPONSOR:
The Samuel B. & Margaret C. Mosher Foundation
CO-SPONSORS:
Bitsy & Denny Bacon and The Becton Family Foundation
Robert & Christine Emmons
Jocelyne & Bill Meeker
Bob & Val Montgomery
Ellen & Jock Pillsbury

Augustin Hadelich violin
Joyce Yang piano
TUESDAY, NOVEMBER 22, 2016, 8PM
SPONSORS: Bitsy & Denny Bacon and The Becton Family Foundation

CONCERT PARTNER: Bob & Val Montgomery

Johnathan Biss
Brentano Quartet
MONDAY, OCTOBER 17, 2016, 8PM
CONCERT PARTNER:
Robert & Christine Emmons
Bob & Val Montgomery

Augustin Hadelich violin
Joyce Yang piano
TUESDAY, NOVEMBER 22, 2016, 8PM
SPONSORS: Bitsy & Denny Bacon and The Becton Family Foundation

CONCERT PARTNER: Bob & Val Montgomery

Tafelmusik Baroque Orchestra
WEDNESDAY, MARCH 8, 2017, 8PM
CO-SPONSOR: Craig & Ellen Parton
CONCERT PARTNERS:
Elizabeth Karlisberg & Jeff Young • Lynn P. Kirst

Susan Graham mezzo-soprano
THURSDAY, APRIL 6, 2017, 8PM
CO-SPONSOR: Stephen J.M. & Anne Morris
CONCERT PARTNERS:
Laurel Abbott, Berkshire Hathaway Luxury Properties
Bridge Colleary
Raye Haskell Melville
Ted Plute & Larry Faixa
Succession planning makes all the difference

Ensuring your wealth is transferred the way you intend requires careful planning and execution.

When you partner with the Wealth Management team at Montecito Bank & Trust, your financial advisors will develop a succession plan that prepares the next generation to handle whatever life brings their way.

---

Montecito Bank & Trust
Wealth Management

Succession planning makes all the difference

Ensuring your wealth is transferred the way you intend requires careful planning and execution.

When you partner with the Wealth Management team at Montecito Bank & Trust, your financial advisors will develop a succession plan that prepares the next generation to handle whatever life brings their way.
The Danish National Symphony Orchestra was founded in 1925 as part of the Danish Broadcasting Corporation under the motto: “The best—only the best.” Today, it is one of the leading symphony orchestras in Europe performing with the world’s leading conductors and soloists.

The strong and straightforward personality of the Symphony Orchestra is rooted in its close relationship with Danish and Nordic music, and it is the world’s foremost Carl Nielsen-orchestra, bar none.

From 2012, the principal conductor of the Symphony Orchestra was Spanish maestro Rafael Frühbeck de Burgos, but his death in June 2014 led to the search for a new leader; and in September that year, The Symphony Orchestra happily announced its new principal conductor, Italian Fabio Luisi.

Throughout the years, The Symphony Orchestra has been conducted by, amongst others, Lorin Maazel, Essa-Pekka Salonen, Giuseppe Sinopoli, Sergiu Celibidache, Kurt Sanderling, Sir Thomas Beecham, Nicolai Malko and Fritz Busch.

Former Principal Conductors and Principal Guest Conductors are, amongst others, Herbert Blomstedt (conductor laureate), Thomas Dausgaard (conductor laureate), Gerd Albrecht, Leif Segerstam, Dmitri Kitajenko and Yuri Temirkanov.
COME RAISE A GLASS.
WE’LL RAISE THE BAR.

SAVOR CONTEMPORARY CALIFORNIA-COASTAL CUISINE,
COMPLEMENTED WITH GRACIOUS SERVICE AND A SIDE
OF STUNNING SANTA BARBARA VIEWS.

The Symphony Orchestra has performed with, amongst others, Anne-Sophie Mutter, Leonidas Kavakos, Renée Fleming, Yo-Yo Ma, Leif Ove Andsnes, Lang Lang, Anna Netrebko, Nigel Kennedy, Daniel Barenboim, Elisabeth Leonskaja, Vladimir Ashkenazy, Yehudi Menuhin, Itzhak Perlman, Serge Prokofiev and Igor Stravinsky.

The Symphony Orchestra has toured extensively in the USA, in South America, in Asia and in most countries in Europe, and performed at some of the most prestigious venues including Carnegie Hall, Royal Albert Hall, Berlin Philharmonic, Cologne Philharmonic, Concertgebouw, Konzertverein and Alhambra (Granada).

The home of the Symphony Orchestra is DR Koncerthuset, built in 2009, which was designed by the famous French architect Jean Nouvel. In 2012, DR Koncerthuset entered the big league when the renowned British music magazine Gramophone rated the concert hall among the ten best in the world.

FABIO LUISI
Conductor

Grammy and ECHO Klassik Award-winner Fabio Luisi is embarking on his sixth and final season as Principal Conductor of the Metropolitan Opera, and his fifth as General Music Director of the Zurich Opera (named Best Opera Company at the 2014 International Opera Awards). He has also been named the new Principal Conductor of the Danish National Symphony Orchestra (DNSO), beginning this season; his debut with the orchestra in 2010 was pronounced “one of the most wonderful in the orchestra’s history” (Berlingske).

In the 2016-17 season, Luisi looks forward to conducting Mahler’s Ninth Symphony in the DNSO’s season-opening concerts, and will return to Copenhagen for Mahler’s Seventh and First Symphonies later in the season. The latter program also features beloved soprano Deborah Voigt in Wagner’s Wesendonck Lieder, and, following the Copenhagen performance, they will tour the program to five cities in California. Luisi returns to California later that spring to lead the San Francisco Symphony, conducting Schumann’s Piano Concerto in A minor with Igor Levit and Strauss’ Aus Italien. At the Met Luisi takes the podium for Don Giovanni and for a new Pierre Audi production of Rossini’s Guillaume Tell, which returns to the house after an 80-year absence. At Zurich Opera he leads a new production of Lehár’s Das Land des Lächelns, as well as revivals of Don Carlo, Un ballo in maschera and Lohengrin. He also leads Philharmonia Zurich in programs throughout the season, including nine performances of a lavish collaborative co-production of Verdi’s Requiem in December and January that features the Zurich Opera Chorus and the Zurich Ballet and Junior Ballet, with world-premiere choreography by Christian Spuck. He embarks on a tour of Germany with the orchestra and violinist Anne-Sophie Mutter in the spring. Rounding out the conductor’s busy season are concerts with the Philadelphia Orchestra celebrating “André Watts’s 60-Year Legacy”; a series of four concerts with Japan’s NHK Symphony in Tokyo; returns to the Filarmonica della Scala, Munich Philharmonic and London Symphony; and a concert at Florence’s Opera di Firenze, where he will assume the role of Music Director in the spring of 2018.

Last season Luisi returned to Seiji Ozawa’s Saito Kinen Festival Matsumoto, after leading a new production of Falstaff there in 2014.
Now in its 16th year of publication, the Business Times has the largest team devoted full-time to business and financial news on the central coast. Our multi-media platform includes weekly print editions delivered each Friday, email newsletters and alerts, events and a combined print-digital subscription that provides full access to our web site.

Included with each subscription are 24 special reports including Dealmakers of the Year, Giving Guide, our Book of Lists, the region’s most comprehensive directory. Subscriptions also include a copy of Who’s Who sections that profile the major players of the region and the central coast. As Chief Conductor of the Tonkünstler-Orchester in Vienna (1995–2000), and Artistic Director of the Graz Symphony (1990–96), Luisi maintains an active schedule of guest engagements with international orchestras and opera companies. His conductorship of the last two operas of Wagner’s Der Ring des Nibelungen, when Deutsche Grammophon’s DVD release of the full cycle, recorded live at the Met, was named Best Opera Recording of 2012. His recording of Bellini’s I Capuleti e i Montecchi with Anna Netrebko and Elina Garanča for Deutsche Grammophon, was named Best Opera Recording of 2012. His recording of Bellini’s I Capuleti e i Montecchi, a critically lauded release of the full cycle, recorded live at the Met, was named Best Opera Recording of 2012. His recording of Bellini’s I Capuleti e i Montecchi, with Anna Netrebko and Elina Garanča for Deutsche Grammophon, was named Best Opera Recording of 2012. His recording of Bellini’s I Capuleti e i Montecchi, with Anna Netrebko and Elina Garanča for Deutsche Grammophon, was named Best Opera Recording of 2012.

Luisi’s previous appointments include serving as Chief Conductor of the Vienna Symphony, for which he was honored with the orchestra’s Golden Bruckner Medal and Golden Bruckner Ring (2005-13); General Music Director of Dresden’s Staatskapelle and Sächsische Staatsoper (2007–10); Artistic Director of Leipzig Mitteldeutscher Rundfunk (1999–2007); Music Director of the Orchestre de la Suisse Romande (1997–2002); Chief Conductor of the Tonkünstler-Orchester in Vienna (1995–2000); and Artistic Director of the Graz Symphony (1990–96). He maintains an active schedule of guest engagements with international orchestras and opera companies, and has appeared with the Bayerischer Rundfunk, Vienna Philharmonic, Chicago Symphony, Boston Symphony, Philadelphia Orchestra, Cleveland Orchestra, San Francisco Symphony, Royal Concertgebouw Orchestra, Orchestre de Paris, London Symphony, London’s Philharmonia, Tokyo’s NHK Symphony, Munich Philharmonic, Rome’s Santa Cecilia Orchestra, and the Mahler Chamber Orchestra, among others. He is also a frequent guest at the Vienna Staatsoper, Bayerische Staatsoper, Deutsche Oper, and Staatsoper Berlin, and has conducted two Richard Strauss operas, Die Liebe der Danae and Die ägyptische Helena, at the Salzburg Festival.

In February 2015, the Philharmonia Zurich launched its Philharmonia Records label with three Luisi recordings: Berlioz’s Symphonie fantastique; a double album surveying Wagner’s Preludes and Interludes, described as “my favorite disc of orchestral Wagner” by a reviewer for Forbes; and a DVD of Verdi’s Rigoletto that Opera News calls, “the best-conducted Rigoletto since the Giulini recording.” Subsequent releases included a survey of Rachmaninov’s Four Piano Concertos and Rhapsody on a Theme of Paganini with soloist Lise de la Salle released in November of that same year. The conductor received his first Grammy Award in March 2013 for his leadership of the last two operas of Wagner’s Der Ring des Nibelungen, when Deutsche Grammophon’s DVD release of the full cycle, recorded live at the Met, was named Best Opera Recording of 2012. His extensive discography also includes rare Verdi operas (Jérusalem, Alzira, and Aroldo), Salieri’s La locandiera, Bellini’s I puritani, a critically lauded recording of Bellini’s I Capuleti e i Montecchi with Anna Netrebko and Elina Garanča for Deutsche Grammophon, and the symphonic repertoire of Honegger, Respighi, and Liszt. He has recorded all the symphonies and the oratorio Das Buch mit sieben Siegeln by neglected Austrian composer Franz Schmidt; several works by Richard Strauss for Sony Classical; and an award-winning
EXPERIENCE OF A LIFETIME

A LIFETIME OF EXPERIENCE

"My parents still complain that every piece of wood around my childhood home was riddled with nails. You could say I was bred for building and hard work, but for me, it’s a love that has stood the test of time.”

Trevor Eikenbary, Project Manager

DEBORAH VOIGT
Soprano

Deborah Voigt is increasingly recognized as one of the world’s most versatile singers and one of music’s most endearing personalities. Through her performances and television appearances, she is known for the singular power and beauty of her voice, as well as for her captivating stage presence. Having made her name as a leading dramatic soprano, she is internationally revered for her performances in the operas of Wagner, Strauss, and more, and is also an active recitalist and performer of Broadway standards and popular songs. Besides boasting an extensive discography, she appears regularly as both performer and host in the Metropolitan Opera’s Live in HD series, which is transmitted live to movie theaters around the world.

In fall 2016, Voigt launches a new appointment as a full-time member of the voice faculty at the San Francisco Conservatory of Music, where she will offer coaching and mentorship through private lessons and masterclasses. Similarly, as the new Artistic Advisor to Florida’s Vero Beach Opera, she will continue to advise on repertoire, casting, and production, besides judging the Deborah Voigt/Vero Beach Opera Foundation’s second annual International Vocal Competition. The coming season sees her join Fabio Luisi and the Danish National Symphony for accounts of Wagner’s Wesendonck Lieder in Copenhagen and on a five-city tour of California, and reunite with pianist Brian Zeger for a recital of Beach, Bernstein, Tchaikovsky, and Strauss at Toronto’s Koerner Hall.

Her one-woman show returns in 2016-17 too, with a performance in Colorado. Developed in close collaboration with playwright Terrence McNally and director Francesca Zambello at the famed MacDowell Colony, and directed by Richard Jay-Alexander with music direction by Kevin Stites, Voigt Lessons weaves 18 songs and arias of special personal significance to Voigt into a vivid narration of the story of her life and career; since premiering at the Glimmerglass Festival, it has been performed in Boston, Provincetown, and New York City.

In 2015 one of the soprano’s most personal projects came to fruition, with HarperCollins’s publication of Call Me Debbie: True Confessions of a Down-to-Earth Diva. This “startlingly frank” (Associated Press) and “hard to put down” (Opera) memoir, which Voigt discussed at book signings around the country and in interviews...
“First Republic gives us local banking experience with the bench strength of a bigger bank – it’s the best of both worlds.”

SANTA BARBARA MUSEUM OF NATURAL HISTORY
Luke J. Swetland, President and Chief Executive Officer; Diane Wondolowski, Chief Operating Officer

First Republic Bank
It’s a privilege to serve you*

1200 State Street, Santa Barbara (805) 960-8803
(855) 886-4824 or visit www.firstrepublic.com New York Stock Exchange Symbol: FRC
Member FDIC and Equal Housing Lender

with the Today show, PBS NewsHour and People magazine, was released in paperback in January 2016. Other highlights of recent seasons include her role debut as Marie in Berg’s Wozzeck at the Met, opposite Thomas Hampson under James Levine’s leadership, and her star turn in Gilbert and Sullivan’s The Pirates of Penzance, with Ted Sperling and New York City’s MasterVoices (formerly the Collegiate Chorale). She gave recitals in cities across the U.S., including Boston, Miami, Fort Worth, Kansas City, Palm Desert, Stanford, and Sonoma, and in concert she collaborated with the Mormon Tabernacle Choir, Orchestre de la Suisse Romande, and Zurich’s Tonhalle Orchestra. In a pair of special guest appearances, she duetted with singer-songwriter Rufus Wainwright at London’s BBC Proms, and joined Broadway star Kristin Chenoweth for a medley of music and comedy at Carnegie Hall. She also served as WQXR’s inaugural Susan W. Rose Artist-in-Residence and Washington National Opera’s Artist-in-Residence, and hosted the San Francisco benefit concert for Sing With Haiti, to aid the rebuilding of Haiti’s Holy Trinity Music School, destroyed in the earthquake of 2010.

Throughout her career, Voigt has given definitive performances of iconic roles in German opera, from Richard Strauss’s Ariadne, Salome, Kaiserin (Die Frau ohne Schatten) and Chrysothemis (Elektra) to Wagner’s Sieglinde (Die Walküre), Elisabeth (Tannhäuser), and Isolde. She is also noted for starring roles in Strauss’s Egyptian Helen, Der Rosenkavalier, and Friedenstag; Wagner’s Lothringen; and Berlioz’s Les Troyens; and her portrayals of such popular Italian roles as Tosca, Aida, Amelia (Un ballo in maschera), Leonora (La forza del destino), La Gioconda, and Minnie (La fanciulla del West).

Voigt’s extensive discography includes two popular and critically successful solo recordings for EMI Classics: All My Heart: Deborah Voigt Sings American Songs with pianist Brian Zeger, named one of the “Best of the Year” by Opera News magazine, and the Billboard top-five bestseller Obsessions, which presents scenes and arias from operas by Wagner and Strauss. Her recording of Strauss’s Egyptian Helen was another Billboard bestseller and was again named one of the best of the year by Opera News. Deutsche Grammophon released a live recording of Voigt’s headlining role debut in the 2003 Vienna State Opera Tristan und Isolde, as well as a Blu-ray DVD set of her starring role as Brünnhilde in Robert Lepage’s visionary Ring cycle at the Met, which won the Grammy Award for Best Opera Recording of 2013.

A devotee of Broadway and American song, Voigt has given acclaimed performances of popular fare, including benefit concerts for Broadway Cares/Equity Fights AIDS and New York Theatre Workshop. She has sung with Barbara Cook and Dianne Reeves at the Hollywood Bowl, and given performances in Lincoln Center’s long-running American Songbook series, singing Broadway and popular standards. In the summer of 2011 Voigt won praise as Annie Oakley at the Glimmerglass Festival in Cooperstown, headlining both Irving Berlin’s beloved Annie Get Your Gun and her own Voigt Lessons. Millions of viewers heard Voigt sing “America the Beautiful” on NBC’s nationwide broadcast of Macy’s Independence Day fireworks show in 2004, and later that year they witnessed her majestic ride down Broadway in Macy’s Thanksgiving Day parade. She has also been profiled by many important national media outlets, such as CBS’s 60 Minutes, Good Morning America, and Vanity Fair.

Voigt studied at California State University at Fullerton. She was a member of San Francisco Opera’s Merola Program and won both the Gold Medal in Moscow’s International Tchaikovsky Competition and First Prize at Philadelphia’s Luciano Pavarotti International Voice Competition. A Chevalier dans l’Ordre des Arts et des Lettres, she was Musical America’s Vocalist of the Year 2003, won a 2007 Opera News Award for distinguished achievement, and has received Honorary Doctorates from Smith College (2015) and the University of South Carolina (2009).

Known to Twitter fans as a “Dramatic soprano and down-to-earth Diva,” Voigt was named by the Los Angeles Times as one of the top 25 cultural tweeters to follow.
### NOTES

ON THE PROGRAM

#### Helios Overture

**CARL NIELSEN**

Born June 9, 1865, in Sortelung, Denmark

Died October 3, 1931, in Copenhagen

Helios is the Greek name for the Sun, which in Greek mythology is drawn across the sky by four fine stallions. In his overture *Helios* Carl Nielsen – Denmark's national composer – describes the course of the sun as he himself experienced it in the Greek heat. Carl Nielsen and his wife, the sculptress Anne Marie Carl-Nielsen, lived in Greece for about six months. This was in 1903. While his wife worked on her figures in the Acropolis museum, Carl Nielsen wrote music in a workroom at the Conservatory in Athens. Along with a whole small colony of Danes they also experienced Egypt, Istanbul and the Greek Archipelago – an absolutely unusual journey in 1903, but then the Nielsens were bohemians.

"It is baking hot here," Carl Nielsen wrote home to a Danish friend. "Helios burns all day and I am writing away at my new solar system." A piece of music that describes the journey of the Sun across the sky. Finally the overture was furnished with a motto: "Silence and darkness – then the Sun rises to joyful songs of praise – wanders its golden way – sinks silently into the sea."

In other words, one long arching motion, and it is precisely this form that makes the music so captivating. The sunrise is pictured forth by four horn calls that are woven together in a wonderfully dissonant lustre. A motion is built up in the music, and when the disc of the sun is seen in full size, the four horns make their entry again, this time in ringing unison.

The life-giving effect of the light is symbolized in the middle part of the work, which is full of activity and culminates in a wild fugue. The energy is fully used up, and gradually the Sun must begin its withdrawal. The Sun Hymn is played one last time, this time by just a single horn.

Carl Nielsen's three children were not with him on the journey. He wrote home to them about what he considered the most extraordinary thing in the South – the light: "The Sun shines from morning to evening and then it goes down behind the loveliest blue mountains in the West after shining across the beautiful Gulf of Aegina. And that is how it is every day with the beautiful Sun."

---

© Jens Cornelius

#### Wesendonk-Lieder aka

Fünf Gedichte für eine Frauenstimme

("Five Poems for a Woman's Voice")

[Text: Mathilde Wesendonk]

**RICHARD WAGNER**

Born May 22, 1813, in Leipzig

Died February 13, 1883, in Venice

The story of the Wesendonck Lieder perhaps starts as far back as 1848/1849. As the director of the Dresden Opera, Wagner found himself embroiled in the uprisings of that city. He soon found himself exiled, not only from his native Saxony, but also from all of Germany. He and his wife, Minna, took refuge in Switzerland and Venice for a decade. Their relationship deteriorated, and the narcissistic composer and his wife found themselves living in a house called Asyl on the property of the wealthy financier Otto Wesendonck and his wife Mathilde. It wasn’t long before Wagner
“Age is an issue of mind over matter. If you don’t mind, it doesn’t matter.”

– Mark Twain

and Mathilde became “soul mates.” He found that she was an inspiration to his compositional vocation, and his output during this period was some of the greatest of his career.

Mathilde’s inspiration was in writing poetry. Her five poems are written in the style of Wilhelm Muller and have a pensive, pathos-laden bent. It was unusual for Wagner to write such small works when compared to the monumental works of the rest of his oeuvre. It has been suggested that the reason behind these works was to make his work more accessible to the general public, but based on the composer’s grandiose thought process, that is highly unlikely: it is probably more likely that Wagner, infatuated with Mathilde, wanted to give her a gift of his genius, having in mind the idea of Tristan und Isolde. In fact, he clearly remarked that two of these songs were studies for Tristan. Träume is the basis of the love duet from Act 2 of Tristan, while the musical ideas of Im Treibhaus were extensively developed in the Prelude to Act 3. It is undeniable that the chromatic-harmonic nature that made Tristan such a revolutionary work is the uniting force of this song cycle.

It seems that Wagner orchestrated Träume for small orchestra, and on December 23, 1857 he used 18 handpicked Zürich bandsmen to perform it under Mathilde’s window as a birthday gift. At that same time, he may also have performed Schmerzen for her as well. The first public performance of the work was near Mainz on July 30, 1862 under the title Fünf Gedichte für eine Frauenstimme. The work was published for female voice and piano, and was subsequently orchestrated by Felix Mottl.
The Santa Barbara Foundation has been the community’s trusted source for giving since 1928. We partner with donors to achieve their charitable goals, we help nonprofits fulfill their missions and we lead the community in solving complex challenges.

(805) 963-1873 • sbfoundation.org
TRÄUME
("DREAMS")
Studie zu Tristan und Isolde (1857)

Sag, welch wunderbare Träume
halten meinen Sinn umfangen,
Dass sie nicht wie leere Schäume
Sind in odes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blühn,
Und mit ihrer Himmelskunde
Selig durch Gemüte ziehn!

Träume, wie hehre Strahlen
In die Seele sich versenken,
Doch ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüten küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst,
Dass sie wachsen, dass sie blühen,
Träumend spenden ihren Duft,
Sanft and deiner Brust verglühen,
Und dann sinken in die Gruft.

WE HAVE A REAL APPRECIATION FOR THINGS THAT ARE WELL ORCHESTRATED.
Northern Trust is proud to support CAMA. For more than 125 years, we’ve been meeting our clients’ financial needs while nurturing a culture of caring and a commitment to invest in the communities we serve. Our goal is to help you find perfect harmony.

FOR MORE INFORMATION CONTACT
Andy Chou, Region President
1485 East Valley Road, Suite 7
Santa Barbara, CA 93108
805-965-6200
northerntrust.com

IM TREIBHAUS
("IN THE GREENHOUSE")
Studie zu Tristan und Isolde (1858)

High-vaulted leafy crowns,
canopies of emerald,
children of distant zones,
tell me why you grieve?

Silent, you bend your branches,
draw signs upon the air,
and, as mute witness to your sorrows,
a sweet fragrance rises.

Well I know, poor plant;
one fate we share,
though bathed in light and glory,
our homeland is not here!

And as, gladly, the sun parts
from the empty gleam of day,
such he truly suffers, veils
himself in the dark of silence.

Quiet it grows, a whisper, a stir
fills the dark room uneasily:
heavy drops I see hanging
on the leaves’ green edge.

SCHMERZEN
("ANGUISH"), 1857

Sun, each evening you weep
your fair eyes red,
when, bathing in the sea’s mirror,
you are overtaken by early death.

Yet, in your old splendor, you rise,
glory of the somber world,
newly awakened in the morning,
a proud, heroic conqueror!

Ah, why should I lament,
and see you, my heart, so oppressed,
if the sun itself must despair,
if the sun must sink?

And if death beget only like,
and anguish bring only delight:
how, I give thanks that
nature gave me such anguish!
Symphony No. 1 in D Major (Titan)

GUSTAV MAHLER

Born July 7, 1860, in Kalischt, Bohemia
Died May 18, 1911, in Vienna

Mahler began composing this symphony in 1884 and completed the first version four years later. We call it his First Symphony, but there are grounds for believing that in his student days he wrote several that have never come to light. Were they to do so, we should doubtless learn much about the processes of development whereby he arrived in his mid-twenties at the remarkably assured and original Symphony in D Major. His work had, of course, distinguished antecedents. The concept of a programmatic symphony derived from Beethoven, and the idea of transmuting a personal experience into a symphonic work of art from Berlioz, who also offered a precedent for incorporating popular dance and march music into a symphony and giving musical expression to nightmarish visions. But Mahler’s sound world is unmistakably his own, and it is already fully formed in this first of his ten surviving symphonies. It requires an orchestra of Wagnerian proportions, but Mahler uses quadruple woodwind and extra brass to achieve an incisive clarity rather than the sumptuousness of his contemporary, Richard Strauss.

On its first performance, on November 20, 1889 in Budapest, the symphony was given a hostile reception. At that time it had five movements with titles, was called a Symphonic Poem and was differently orchestrated. A little later Mahler renamed the work Titan, after the novel by Jean Paul. But he eventually discarded this and the movement titles, revised the orchestration and dropped the second movement, called Blumine, which had originally been part of some incidental music for a play. The work’s first appearance as a four-movement symphony was in Berlin in 1896, and after further revision it was published in this form.

The personal experience that prompted the symphony and its immediate predecessor, the cycle of Songs of a Wayfarer, was an ill-starred love affair between Mahler and a soprano named Johanna Richter. In the song cycle, for which Mahler wrote the poems himself, the young wayfarer is a jilted lover who seeks forgetfulness in travel. Two themes from the Wayfarer cycle appear in the symphony.

“Like a sound of nature” Mahler wrote over the slow introduction, and one feels in this tone painting the strong sense of the wonder and mystery of nature that informs many of his works. Against a long, soft, seven-octave A on the strings we hear a descending fourth, the interval that is to permeate much of the symphony’s material, and this soon develops into a theme. Distant trumpet fanfares are heard, and the falling fourth becomes a repeated cuckoo call. The tempo increases and the wayfarer sets out to the D Major tune (on the cellos) of the second song in the cycle: “I walked this morning over the fields.” The first two notes embody the dropping fourth. When this material has been worked into a climax and repeated, the rapt stillness of the introduction returns to commence the development, but now a disturbing new D minor theme is introduced quietly by the cellos, and after further treatment of the wayfarer’s tune the cello theme develops in F minor into a frightening climax. This is an early instance of the conflict that is central to Mahler’s music: love of nature and life opposed by fear of death and a spiritual void. Here, the panic is short-lived, for the fanfares return, reinforced by whomping horns and the movement comes to a sunny conclusion.

As the varied reprise of the funeral march fades into silence the finale breaks in with a dissonant scream that Mahler called “the cry of a deeply wounded heart.” The first movement’s F minor panic vision is now intensified into a picture of horror, from which emerges a grimly straining march. This gives way to a yeaming D-flat theme, though the march implacably returns. A fanfare opens the way for the start of a more optimistic processional march, but this is brushed aside. Eventually, the fanfare breaks through again on full brass and pitches the music into the symphony’s home key for the resumption of the processional tune. There are still some background glances to come: first to the symphony’s introduction, then to the finale’s yeaming theme, and the first movement’s anguished moments. As in that movement, the original distant fanfares return at full force to thrust anxiety aside, as the symphony now moves to an exultantly self-confident end.

—Eric Mason, © 2001 Columbia Artists Management Inc.
CELEBRATING 38 YEARS OF BUSINESS

www.janographics.com

Innovative print solutions, state-of-the-art capabilities, and personal service - all focused on helping you achieve your business objectives.

In-house services include:
Offset, Digital & Wide Format Printing • Variable Data & Personalization
Complete Bindery & Finishing • Fulfillment Services & Inventory Management

26  27
4893 McGrath Street, Ventura, California 93003  •  sales@janographics.com  •  805-644-9212  •  fax 805-644-5843

Proud CAMAPARTNER
JANO GRAPHICS
NEW GENERATION PRINTING
Where ART AND TECHNOLOGY meet

Danish National Symphony Orchestra
Symfoniorkester

1ST VIOLIN
Christina Aastrand
Soo-Jin Hong
Emily Ann Fowler
Elna Carr
Jan Leif Rohard
Anders Fog-Nielsen
Helle Hanskov Palm
Per Friman
Sarah Jillian McClelland
Tine Rudloff
Sabine Bretschneider-Jochumsen
Sophia Baek
Trine Yang Moeller
Runi Baek
Patricia Mia Andersen
Monika Malmoquist
Egholm
Heidrun Petersen
Harriet Wheeler
Helena Høegjgaard Nielsen

2ND VIOLIN
Teresa Krahert
Maria Zofia Stabrawa
Bodil Kuhlmann
Julie Meile
Marianne Bindel
Line Marie Most
Morten Kjaer Dulong
Anne Marie Kjaerulf
Andrea Rebekka Alsted
Hedvig Ofstedahl Vivanco
Stanislav Iorgievich
Zakrjevska
Jondra Luisa Taflaj
Christian Ellegaard
Benedikte Pontoppidan
Thyssen
Ida Balslev

VIOLA
Claus Myrup
Dmitri Golovanov
Gunmar Lycho
Ulla Knudsen
Carina Andersson
Kristian Scharff Fogh
Astrid Christsen
Katrine Reinhold
Bundgaard
Liljon Anne Soren
Katarzyna Bugala
Magda Stevensson
Laura Rubio

CELLO
Henrik Dam Thomsen
Soo-Kyung Hong
Carsten Tagmose
Inger Gulbrandt Jensen
Birgitte Eland
Johan Kranup
Peter Morrison
Marie Louise Lind
Jacob La Cour
Karin Dalsgaard
Theres Aastrand Radev

DOUBLE BASS
Joel Gonzalez
Axel Ruge
Henrik Schou Kristensen
Michal Stadnicki
Michael Rossander
Dabelsteen
Ditlev Damkjær
Mads Lundahl Kristensen
José Andrés Reyes
Andrew Stalker

FLUTE
Ulla Millmann
Francisco Lopez Martin
Mikael Beier
Russell Satoshi Itani

OBOE
Eva Steinaa
Kristine Vestergaard
Ulrich Trier Ortmann
Sven Buller

CLARINET
Johnny Teysssier
Pedro Franco Lopez
Klaus Toenshoff
Soeren Elbo

BASSOON
Magnus Koch Jensen
Riccardo Terzo
Dorte Bennike
Aksel Kaae Trige

FRENCH HORN
Lasse Luckow Mauritzzen
Ola Nilsson
Dominika Maria Piwkowska
Oskar Lejonklo
Henning Hansen
Jakob Anholtz
Einar Oehman
Fabian Borchers
Karl Johan Aahnberg

TRUMPET
Michael Frank Moeller
László Molnár
Karl Husum
Jens Chr. Gotholdt

TROMBONE
Johannes Olof Rubensson
Petter Winroth
Brian Bindner
Thomas Dahlkvist

TUBA
Thomas Andre Roeslænd

HARP
Zachary James Hatcher

TIMPANI
René Felix Mathiesen
NN

PERCUSSION
Gert Skøed Sørensen
Jakob Weber Egholm
Nicola Carrara

Chief Executive & Artistic Director
Kim Bohr

Head of Artistic Planning
Tatjana Kandel

Executive Producer
Gordon Aising

Orchestra Manager
Susanne Gudal

Henrik Overgaard

Kristensen

Stage Manager
Jimmy Poulsen
Bjarne Lillevang Jensen

Public relations manager
Cecilie Rosenmeier

Assistant
Milena Nielsen
ENSURE CAMA’S FUTURE

Through the generosity of people like you, CAMA offers the opportunity to ensure the future of our mission to bring world-class music to Santa Barbara. By including CAMA in your will or living trust, you leave a legacy of great concerts and music appreciation outreach programs for future generations.

Make a gift of cash, stocks or bonds and enjoy immediate tax benefits.

LEAVE A LEGACY OF MUSIC

“It would be hard to overestimate the achievements and importance of CAMA. The devotion and commitment of its members should be an example of how much one can do to enrich the cultural life of a community.”

– Vladimir Ashkenazy

If you have provided a gift to CAMA in your will or estate plan, or if you would like to receive more information on tax-wise ways to leave a legacy to CAMA, please contact Elizabeth Alvarez, director of development at (805) 966-4324 or Elizabeth@camasb.org
Welcome to the art of delight.

**Book with Santa Barbara Travel and Enjoy the Benefits of Virtuoso Voyages Sailing on Seabourn**

- Services of a Dedicated Onboard Host
- Welcome-Aboard Cocktail Reception
- Your Choice of a Cultural Shore Excursion or Shipboard Credit

**ULTIMATE ALASKAN SOJOURN | Seabourn Sojourn**
Vancouver, Canada to Seward, Alaska • 11 days • Departing June 1, 2017

**ATHENS AND ADRIATIC GEMS | Seabourn Encore**
Rome (Civitavecchia), Italy to Venice, Italy • 14 days • Departing June 10, 2017

**NEW ENGLAND AND CANADIAN MARITIMES | Seabourn Quest**
Boston, Massachusetts to Montreal, Canada • 11 days • Departing October 12, 2017

the Seabourn difference
- Intimate ships with no more than 300 suites
- Tipping is neither required nor expected
- Spacious, all-suite accommodations

- Complimentary champagne & in-suite bar
- Complimentary open bars and fine wines
- Award-winning gourmet dining

**LEGACY SOCIETY MEMBER SPOTLIGHT**

**JAMES H. HURLEY, JR. on the Importance of CAMA's Legacy Society**

CAMA has been fortunate to have Jim Hurley as a Board member since 1983.

Over those years, Jim has served in numerous significant Board capacities. Yet one that he feels most strongly about is the Legacy Society, which he helped bring into existence seven years ago.

“As a Board member of Community Arts Music Association for over 30 years, I have seen the cost of presenting orchestras rise tremendously. Since ticket prices cannot cover the cost of the orchestras, and since CAMA wishes to keep prices in line so as many people as possible can appreciate the artists we bring to Santa Barbara, we have established the Legacy Society to help fund those orchestras in the future. Our Legacy Society helps our endowment which in turn helps us to supplement the cost of presenting the world’s finest classical music to Santa Barbara audiences.”

For more information on how to include CAMA in your estate planning, please contact CAMA’s Development Director Elizabeth Alvarez at (805) 966-4324.

Welcome to SB Public Relations on the Importance of CAMA’s Legacy Society

**SANTA BARBARA TRAVEL BUREAU INCORPORATED**
**INCORPORATED Established 1947**
**VIRTUOSO MEMBER**

To book Seabourn and receive value-added amenities, contact Santa Barbara Travel:

**Santa Barbara**
1028 State Street
805.966.3116
Email: chart@sbtravel.com | www.sbtravel.com

**Montecito**
1485 East Valley Road
805.969.7746

Virtuoso Voyages Benefits are available on select sailings. Itineraries and offers are subject to change. Restrictions apply. Contact Santa Barbara Travel for details. CST#I005237
president's circle ($20,000 and above)
Anonymous
Bibli & Denny Bacon
Dan & Meg Burnham
Hollis Norris Fund
Judith L. Hopkins
Joan & Palmer Jackson
Ellen & Peter Johnson
Herbert & Elaine Kendall
Sara Miller McCune
Jocelyne & William Meeker
Bob & Val Montgomery
The Samuel B. & Margaret C. Mosher Foundation
Michele & Andre Saltoun
The Stepanek Foundation
The Walter J. & Holly O. Thomson Foundation
The Towbes Fund for the Performing Arts
Wood-Claeyssens Foundation
Patricia Yzurdiaga

maestro circle ($10,000 – $19,999)
Alison & Jan Bowlus
Louise & Michael Cassese
Nancy Bell Coe & Bill Burke
Louise & Michael Cassese
Annette & Richard Caleel
Suzanne & Peyton Bucy
Edward De Loreto
Fredericka & Dennis Emory
Elizabeth Karlberg & Jeff Young
Jill Dore Kent
Lynn P. Kirst
Lois Kroc
Chris Lancashire & Catherine Gee
Shirley & Seymour Lehrer
Marilyn Magid
Performing Arts Scholarship Foundation
Ellen & John Pillsbury
Nancy Schlosser
Judith F. Smith
Diane & Sebly Sullivan
Winona Fund

virtuoso Circle ($2,500 – $4,999)
Laurel Abbott, Berkshire Hathaway Luxury Properties
Deborah & Peter Berling
Linda & Peter Beuer
Edward & Sue Birch
Suzanne & Peyton Bucy
Annette & Richard Carel
Lisa & Stephen Cloud
Nancyann & Robert Failing
Rosalind & Ron Fendon
Mary & Raymond Freeman
Priscilla & Jason Gates
Dr. Renee Harwick
Raye Haskell Melville
Ruth & Alan Heeger
Ronda & Willard Hobbs
Joanne C. Holderman
Shirley Ann & James H. Hurley, Jr.
Peter Karoff
Mary Ann Lange
Cynthia Brown & Arthur Ludwig
Gloria & Keith Martin
Ruth & John Matuszewski
Donna & George McCauley
Mary Lloyd Mills & Kendall Mills
Sybil & Russell Mueller
Ellen & Thomas Orlando
Ina Tornabuy
Steven Trueblood
Barbara & Gary Waer
Patricia & Nicholas Webber
Westmont College
Victoria & Norman Williamson
Nancy & Byron Kent Wood

concertmaster circle ($1,500 – $2,499)
Peggy & Kurt Anderson
Dr. Robert Boghosian & Mary Gates-Warren
Shelley & Mark Booksman
Wendel Bruss
Lois Erburu
Jill Felber & Paul Bambach
Catherine H. Gainey
Tish Gainey & Charles Rohem
Robert Grant
Betty & Stan Hatch
Renee & Richard Hawley
Susanat & Raymond Thomas
Barbara Kelley
Connie & Richard Kennedy
Dora Anne Little
Henry E. & Lola Monroe Foundation
Karin Nelson & Eugene Hibbs
Maren Henle
Anne & Daniel Ovadia
Carol & Kenneth Pernstannack
Susan Petrovich
Diana & Roger Phillips
Minie & Hjalmar Pompe van Meerdervoort
Dorothy Roberts
Marion Stewart

principal player's circle ($1,000 – $1,499)
Shirley Tuck
Susie & Hubert Vos
Dr. Robert Weinman
Harold L. Wyman Foundation
Ann & Dick Zylstra

composer's circle ($5,000 – $9,999)
Anonymous
Helene & Jerry Beaver
Elizabeth & Andrew Butcher
CAMA Women’s Board
Virginia Castagnola-Hunter
Sarah & Roger Chirsman
Bridge Colley
Edward De Loreto
Fredericka & Dennis Emory
Elizabeth Karlberg & Jeff Young
Jill Dore Kent
Lynn P. Kirst
Lois Kroc
Chris Lancashire & Catherine Gee
Shirley & Seymour Lehrer
Marilyn Magid
Performing Arts Scholarship Foundation
Ellen & John Pillsbury
Nancy Schlosser
Judith F. Smith
Diane & Sebly Sullivan
Winona Fund

consulting circle
($500 and above)
Anonymous
($300 and above)
Anonymous
($100 and above)
Anonymous
($50 and above)
Anonymous
($25 and above)
Anonymous
($10 and above)
Anonymous

ANNUAL GIVING

OlioCucina.com
11 W. Victoria St., Ste.'s 17, 18 & 21 | Santa Barbara, CA 93101 | 805.899.2699
OVER 650 PRODUCTS ON DISPLAY  /  VISIT OUR SHOWROOM  /  WE SHIP ANYWHERE

seldom equaled.

Often imitated, seldom equaled.

diamond circle $500,000 and above
Suzanne & Russell Bock
Andrew H. Burnett Foundation
Esperia Foundation
Judith Hopkinson
Herbert J. Kendall
Sage Publications
Michael Towbes/The Towbes Foundation

sapphire circle $250,000 - $499,999
Anonymous
Biltz & Denny Bacon
CAM Women's Board
The Stephan & Carla Hahn Foundation
The Samuel B. & Margaret C. Mosher Foundation
The Stepans Foundation The Wood-Claeyssens Foundation

ruby circle $100,000 - $249,999
The Adams Foundation
Deborah & Peter Berling
Virginia C. Hunter/ Castagnola Family Foundation
Robert & Christine Emmons
Len Fe Bland
Mary & Ray Freeman
Dr. & Mrs. Melville Haskell
Dorothy Hsu
Mr. & Mrs. James H. Hurley, Jr.
Ms. Thomas A. Kelly
Sara Miller McCune
John & Kathleen Moseley/The Nichols Foundation
Nancy & William G. Myers
Michèle & Andre Saltoun
The Santa Barbara Foundation
Jan & John G. Severson
Mr. & Mrs. Edward Stepanek
Jeanne C. Thayer
Mrs. Walter J. Thompson
Union Bank
Dr. & Mrs. H. Wallace Vanderer
The Wallis Foundation
Nancy & Kent Wood
Mr. & Mrs. Joseph Yzurdiaga

emerald circle $50,000 - 999,999
Anonymous
Mr. & Mrs. David H. Anderson
Ms. Joan C. Benson
Mr. & Mrs. Peter Bernt
Louise & Michael Caccese
Dr. & Mrs. Jack Calleff
Mr. & Mrs. Robert M. Collary
Mrs. Maurice E. Faulkner
Mr. Daniel H. Gainey
Mr. Arthur R. Gaudin
Mr. & Mrs. Robert B. Gilson
Mr. Richard Heitman
Joanne Holderman
Michael & Natalia Howe
The Hutton Parker Foundation
Mr. & Mrs. Palmer Jackson
Shirley & Seymour Lehrer
Judith Little
John & Lucy Lundegard
Mr. & Mrs. Max E. Meyer
Mr. & Mrs. Frank R. Miller, Jr.
Mr. & Mrs. J. A. Miller Foundation
Montecito Bank & Trust
Mr. & Mrs. Craig A. Parson
Performing Arts Scholarship Foundation
Marjorie S. Petersen/
La Arcada Investment Corp.
Mr. Ted Plute & Mr. Larry Faksa
Lady Ridley-Tee
Barbara & Sam Toumany

topaz circle $25,000 - $49,999
Anonymous
Edward Bialek
Helene & Jerry Beaver
Deborah & Peter Berling
Dr. & Mrs. Edward E. Birch
Mr. & Mrs. Andrew Burnett
Linda Stafford Burrows
Roger & Sarah Christian
M. Huquetje Clark
Mrs. Leonard Dalsemer
Mr. & Mrs. Larry Durham
Mr. Robert M. & Nancyann Failing
The George H. Griffiths &
Olive J. Griffiths Charitable Foundation
The George Frederick Jewett Foundation
Patricia Kaplan
Elizabeth Karlsberg &
Jeff Young
Lynn B. Krost & Lynn R.
Matteson
Otto Komtheuer/The Harold L.
Wyman Foundation in memory
of Otto Komtheuer
Dr. Frank Magid
Ruth McGrew
Frank R. Miller, Jr.
Bob & Val Montgomery
James & Mary Monroe
Patricia Hitchcock O'Connell
Ephem Ostrom Living Trust
Mr. Ernest J. Parson
Mr. & Mrs. Roger A. Phillips
Kathryn H. Phillips
Mr. Kenneth Riley
Judith F. Smith
Marion Stewart
Mr. Edward Valente
The Outhwaite Foundation
The Elizabeth Firth Wade Endowment Fund
Maxine Prioryn & Milton Warshaw
Mrs. Roderick Webster
Westmont College
Judy & George Writer

amethyst circle $10,000 - $24,999
Anonymous
Mr. & Mrs. Peter Adams
Mr. & Mrs. David Allison
Dr. & Mrs. Mortimer Andron
Mr. & Mrs. Robert Arthur
Mr. & Mrs. JW Bailey
Mrs. Archie Bard
Leslie & Philip Bernstein
Mr. Frank Blum
Lida Light Blue
Mrs. Erno Bonebakker
Lida Light Blue
Mrs. Archie Bard
Leslie & Philip Bernstein
Mr. Frank Blum
Lida Light Blue
Mrs. Erno Bonebakker
Lida Light Blue

* promised gift

(Last reflects gifts and pledges received as of March 13, 2017)
The CAMA Endowment ensures that great music and world-class artists continue to grace Santa Barbara stages for decades to come, and guarantees that children and adults alike will benefit from music education programs.

Gone are the days when CAMA can survive season to season on ticket sales alone. Today, endowment reserves are needed to bridge the gap between ticket sales and steadily rising production costs and artist fees. Funds are also needed to sustain CAMA’s outstanding music education programs.

Membership in The Mozart Society is reserved for CAMA patrons who pledge an endowment gift of $10,000 or more. Benefits include lifetime Mozart Society membership, listing in concert programs, recognition of cumulative giving to CAMA, and a personal memento expressing CAMA’s appreciation. Naming opportunities are available for concert sponsorships and for CAMA’s music education programs.

Please call Elizabeth Alvarez at the CAMA Office (805) 966-4324 for further information about CAMA’s Endowment.
In Memory of...

**Stephen Boyle**
Marjorie Boyle

**Frederica Voogd Burrows**
and her passion for education and music
Linda Stafford Burrows

**Dr. Gregory Dahlen**
Gregory Dahlen, Jr.

**Joel Goldberg**
The Connors and Morrison Families

**Dr. Herbert Harwick**
Renee Harwick

**Phil Joanou**
Michelle Joanou

**Anne K. Kelley**
Barbara Kelley

**Uncle Otto Korntheur**
Mr. Paul Korntheuer/Harold L. Wyman Foundation

**Professor Frederick F. Lange**
MaryAnn Lange

**Robert M. Light**
Dr. & Mrs. Edward E. Birch
Judith L. Hopkinson
Joanne Holderman
Lynn P. Kirst

**MaryAnn Lange**
Betty Meyer
Mr. & Mrs. Roger A. Phillips
Joan & Geoffrey Rutkowski
Judith F. Smith
Marion Stewart

**Lynn Robert Matteson, Ph.D.**
Helene & Jerry Beaver
Mr. & Mrs. Stephen Carlson
Kenneth Colson & Betty Lo
Mr. Oswald Da Ros
Ed De Loreto
Cinda & Donnelly Erdman
Natalie Howard
Penny & Joe Knowles
Mr. & Mrs. Robert Lyons

Lynn P. Kirst
Melissa Moore
Nancy & Kent Wood

Sybil Mueller
Lynn P. Kirst

Ray Robins...
Deborah Branch Geremia

Jim Ryerson
Christine Ryerson

Carl B. Swanson
Mrs. Betty Meyer

Klaus Thielmann
Heidi Stilwell

Joseph Yzurdiaga
Sheila & Frank McGinity
Dr. & Mrs. Mead Northrop
Michele & Andre Saltoun
Nancy & Kent Wood

(Gifts and pledges received from June 1, 2015 to March 13, 2017)
“That’s because she is with me. I do that for all my girls.”

Luke says

The new Pamela is older, wiser and better looking.

We all remember the old Pamela. She was terrific at buying and selling homes for us.

Pamela Taylor
805 895-6541 Pamela@taylorinsb.com
CalBRE# 01236656

Benefactors
($500 and above)
Antoinette & Shawn Addison
Julie Antelman & William Ure
Phyllis Brady & Andy Masters
Lavelda & Lynn R. Clock
Ruth Ann & Michael Collins
Marcia & Jamie Constance
Greg & Cynthia Dahlen
Ann & David Dwelely
Doris & Thomas Everhart
Dorothy Flaster
Ghita Gimberg
Peri Harcourt
David F. Hart
Betsy & Larry Hendrickson
Debbie & Frank Kendrick
June & William Kistler
Robert Kohn
Christie & Morgan Lloyd
Patricia & William McKinnon
Dr. Peter L. Morris
Natalie Myerson
Justyn Person
James A. Rice
Jane & Marc Reffel
Dr. Donald T Rink
Joyce & Ian Ritchie
Lynn & Mark Schaffmacher
Maureen & Les Shapiro
Linda Scott
Barbara & Wayne Smith
Jacqueline Stevens
Mark E. Trueblood
Dody Vaugh & Eric Small
Lorraine & Stephen Weatherford
Mary & Charles Whiting

Contributors
($250 – $499)
David Ackert
Jyl & Allan Atmore
Dr. Howard A Babus
Susan Bowey
Edith Clark
M.E. & Ronald Dolkart
Marjorie Dundas
Michael Dunn
Julia Emerson
Patricia Franco
Lorraine Hansen
Mr. & Mrs. Antony Harbour
Elizabeth & Newlin Hastings
Carol Hawkins &
Larry Pearson
Michelle Joannou
Emmy & Fred Keller
Sir Richard &
Lady Patricia Latham
Kathryn Lawhun &
Mark Shrubrott
Meredith &
Al McKittrick-Taylor
Dr. Andrew Mester, Jr.
Myra & Spencer Nadler
Caroyn & Dennis Naiman
Maureen O’Rourke
Judy Pochini & Eric Boehm
Julia & Arthur Pizzanat
Patricia & Robert Reid
Sharon & Ralph Rydman
Bette & Claude Saks
Maurice Singer
Karen Spechler
Mary H. Walsh
Ruth & Richard Weist
Ronald White
Dona & Barry Williams
Taka Yamashita
Cheryl & Peter Ziegler

Associates
($100 – $249)
Catherine L. Albanese
Nancy & Jesse Alexander
Deb Anderson & Hal Altman
Carol & Gilbert Ashor
Betty & Michael Bagdasarian
Mary Ellen Barnard
Il A Bayha
Esther & Donald Bennett
Jean Blois
Marjorie Boyle
Karen & Richard Brody
Alison Burnett
Judith Cadigan
Lynne Cantlay & Robert Klein
Margaret & David Carlberg
Janet & Stephen Carlson
Kenneth M. Colson
Peggy & Timm Crull
Arlene Daly
Janet Davis
Huguette Desjardins &
Spencer Winston
Meg Easton
Cinda & Donnelly Erdman
Lindsay Fisher
J. Thomas & Eunice Fly
Susan Freund
Dorothy & John Gardner
Deborah Branch Geremia
Anne & David Gersh
Susan & Larry Gerstein
Nancy & Frederic Golden
Elizabeth Goldwater
Marge & Donald Graves
Brynn & Jonathan Gray
Marie-Paule Hajdu
Bill Hannah
Mary Harris
Cynthia Howard &
John Knudsen
Penelope & Roger Hoyt
Margaret & George Itter
Virginia Stewart Jarvis
Brian Johnson
Monica & Desmond Jones
Robin Alexander Kneubuhl
Anna & Peter Kokotovic
Doris Kuhns
Linda & Bob Laskin
Susan Levine & Jack Murray
Barbara & Albert Lindemann
Robert S. Lyons
Barbara & Ernest Marx
Terry McGovern
Christine & James V. McNamara
Renee Mendell
Lori Kraft Meschler
Marthe Mehmann
Betty Meyer
Ellicott Million
Susan Murphy
Betsy & Mead Northrop
Marilyn Perry
Constance & H. Lee Pratt
Dorcas Robson
Dr. Sonya Rosenbaum
Muriel & Ian Ross
Shirley & E. Walton Ross
Joan & Geoffrey Rutkowski
Joanne Samelsson
Ada B. Sandburg
Ann Sarkis
Doris & Robert Schaffer
Naomi Schmidt
Gerda Sekban
Nancy & Michael Sheldon
James Poe Shelton
Janet & George Sirlin

ANNUAL GIVING

(June 1, 2015 – March 13, 2017)

Kay & Ted Stern
Heidi Stilwell
Florence & Donald Stivers
Jesse Sumter
Laura Tomoka
Dorothy Weinberger
Judith & Mort Weisman
Theresa Weissglass
Meredith Whittier
Carolyn & Carl Williams
Deborah Winant
David Yager

Friends
($10 – $99)
Anne Ashmore
Kathleen Banks
Jeri Beck
Carol & Ted Betker
Barbara Bonadeo
Wilma & Burton Chortkoff
Polly Clement
Lijiana Cokin
Thomas Cravero
Osvaldo Da Ros
Margaret & Nicholas Dewey
Patricia Ericson
Dolores & Fred Gillmore
Susan Harbold
Marie Harper &
Richard Davies
Sarah Hearon
Catherine Leffter
Sarah Mitchell
Noni Patchell
Pamela Perkins-Dwyer &
Thomas Dwyer
Joan Perloff
Nettie Peterson
Kitty Ryan
Judith & Frank Salazar
Alice & Sheldon Sanov
Susan Schmidt
Morris Seidler
Dr. Allan Serviss
Richard J. Starr
Julie & Richard Steckel
Cassandra Thomsen
Bickley Townsend
Susan Van Abel &
Eric Oltmann
Patricia & Edward Wallace
Hertha & Fritz Will
Barbara Wood

COMMUNITY ARTS MUSIC ASSOCIATION

MUSICIANS SOCIETY
Brooklyn Rider with Kayhan Kalhor

“These musicians’ superbly conceived, organically evolved and wonderfully recent collaboration... is proof of both their personal dedication and artistic insights.” *Gramophone*

In a night of superb musicianship, the innovative young string quartet Brooklyn Rider – Johnny Gandelsman on violin, Colin Jacobsen on violin, Nicholas Cords on viola and Michael Nicolas on cello – join three-time Grammy Award-nominee Kayhan Kalhor, the world’s preeminent master of the kamancheh (four-stringed upright Persian fiddle) to highlight their repertoire of classic pieces, contemporary compositions and originals.

Thu, May 11 / 7 PM (note special time) / UCSB Campbell Hall
Tickets start at $25 / $10 all students (with valid ID)

**MUSIC EDUCATION PROGRAM**

**ANNUAL GIVING**

**$25,000 and above**
The Walter J. & Holly O. Thomson Foundation

**$10,000 - $24,999**
Ms. Irene Stone/
Stone Family Foundation

**$1,000 - $9,999**
Sara Miller McCune
Performing Arts Scholarship Foundation
Westmont College

**$100 - $999**
Lynn P. Kirst

(Gifts and pledges received from June 1, 2015 – March 13, 2017)

**CAMA Education Endowment Fund Income**

**$10,000 AND ABOVE**
William & Nancy Myers

**$1,000 - $4,999**
Linda Stafford Burrows –
This opportunity to experience great musicians excelling is given in honor and loving memory of Frederika Voogd Burrows to continue her lifelong passion for enlightening young people through music and math.

Kathryn H. Phillips, in memory of Don R. Phillips
Walter J. Thomson/The Thomson Trust

**$50 - $999**
Lynn P. Kirst
Keith J. Mautino
Performing Arts Scholarship Foundation
Marjorie S. Petersen

---

**Care at Home**

**Making Life’s Transitions Easier**
We select compassionate and experienced Caregivers to FIT YOUR NEEDS for...
- Dementia / Personal Care
- Household Chores / Errands
- Medication Supervision / Exercise

Call us for a free consultation
805-962-4646
www.HelpUnlimited.com

Help Unlimited • 1/2 page proof 2
Montecito Magazine • Fall 2015
Ultimately, it’s your experience that matters.

To be sure, we’re proud of our 29 years of experience in senior living. But, to us, what really matters is your experience at our communities.

We do everything with that idea clearly in mind. So, go ahead, enjoy yourself with great social opportunities and amenities. Savor fine dining every day. And feel assured that assisted living services are always available if needed.

We invite you to experience Maravilla for yourself at a complimentary lunch and tour.

Please call 805.308.9531 to schedule.